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THE PUPPETEERS OF AMERICA

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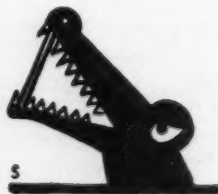
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Symbolism

Jero Magon

"Nature speaks in symbols and in signs."

—John Greenleaf Whittier

The search for suggestive means of presentation leads inevitably to a consideration of Symbolism.

Man has always lived in a world of emblems and symbols. The tribal fetish goes back almost to the beginning of primitive society. Throughout the ages symbolism has assumed various aspects: religious devices, masks, heraldry, the trappings of royalty, the Russian bear, the dove of peace, the Republican party elephant, the national flag, the Cross, the Crescent, the Star of David.

In designing a suggestive setting, symbolism can be effectively employed by the puppeteer. In planning an interior, for example, the designer may ask, "What is there about this particular room that makes it different from any other room?" It might be an architectural detail — perhaps a Robert Adam mantelpiece; an accessory — a ship model or a Savonarola chair; a view thru a window — perhaps a glimpse of the Eiffel Tower in the distance. The designer, suppressing irrelevant aspects of a scene, carefully selects those features that will immediately symbolize the region depicted.

As previously indicated, symbols may be used for various themes. Let us consider some of them.

1. Geographical locale:

Dr. Jan Malik establishes a Greek scene for "The Death of Archimedes" with a few fragments of an Ionic column.

Nor is it even necessary to show the actual symbol itself. Adolphe Appia often utilized the device of throwing the shadow of a tree across a scene. Instead of attempting to reproduce the Sphinx, the Taj Mahal, or the leaning

Tower of Pisa, the puppeteer might throw the cast shadows of these symbols across the scene.

For another marionette production Dr. Malik suggests a graveyard by means of a skeletonized tree and a single grave.

I once set the stage for George Kleinsinger's musical fantasy, "The Brooklyn Cantata," which had Ebbets Field for its locale. I symbolized the baseball park by means of a large scoreboard on an otherwise empty stage.

2. Or, the symbol may be of a religious character. Marjorie Batchelder set the stage for her rod-puppet production of Fairchild's "December Night" with a lone Christmas star. Martin Stevens suggested the scene in the synagogue in the "Passion Play" by means of a panel of Hebrew symbols — the Star of David, tablets of the Ten Commandments, and seven-branched candelabra.

3. A symbol may be an emblem associated with a certain trade or profession: the pawnshop's three golden balls; the cigar-store wooden Indian; the red-and-white striped barber pole; the apothecary's mortar and pestle; the painter's palette.

4. Mythology and legend furnish other types of symbols. Paul Shelving's design for Shaw's "Back to Methuselah" featured a gigantic serpent twisting around a palm-tree cut-out in a stylized Garden of Eden.

Greek and Roman mythology attributed definite characteristics to their gods and goddesses. Mercury symbolized speed; Atlas — strength; Venus — beauty; Pegasus, the winged horse — inspiration.

5. Heraldry suggests another type of symbolism. In Gaston Baty's design for Dostoevsky's "Crime and Punishment" a huge coat of arms dominating

the setting establishes its Czarist Russian locale.

The national flag is a variation of this type of symbolic identification.

There are other abstract means of symbolizing the essential mood of a play. An appropriate costume, a significant prop, a judicious choice of color, a vivid lighting effect — any of these may be provocative.

Michael Hampton's setting for the battle scene in Karel Capek's "The Insect Comedy" symbolized modern mechanized war through the use of conveyor belts and abstract wheels. This incisive satire on the human race is first-rate material for puppet treatment.

Paul McPharlin's marionette production of "Dr. Faust" was symbolical in treatment. On an upper level the Spirit of Good, in blue and white, and the Spirit of Evil, in red and black, on a lower level, influenced the behavior of the protagonist.

In the Robert Edmond Jones production of "Othello," the jealous Moor enters Desdemona's death-chamber clad in an enormous crimson robe. The appearance of this single blood-red note in the neutral-colored bedroom is a portent of impending tragedy.

In Albert Johnson's design for Martin Flavin's "The Criminal Code," the relentless sense of imprisonment was symbolized not only by the black furniture, drab color, severe line, and bleak, hard light, but especially by a stone-like wall curtain that ponderously rose and fell between the scenes of that drama of brutal prison life.

For the last act of "Elizabeth the Queen" Lee Simonson designed a gown made of copper cloth for the star-crossed queen. After Essex descended the trap-door to his death and Elizabeth straightened, rigid, in her chair, a shaft of warm sunlight descended upon her, turning her to bronze as the curtain fell.

Eugene O'Neill made striking theatrical use of symbols in many of his plays. We think of the masks in "The Great God Brown," the generator in "Dynamo," the "ole debbil sea" in "Anna Christie," the tom-tom in "The Emperor Jones," the alter ego in "Days Without End," the spring of youth in "The Fountain," the distant hills in "Beyond the Horizon," the sunless Mennon house in "Mourning Becomes Electra."

In the final scene of my marionette production of O'Neill's "Marco Millions" Kublai Khan is brooding over the catafalque of his martyred granddaughter. As the scene reaches its climax, the lights in the windows slowly change from amber to a deep blue, adding a visual symbolical commentary to the tragic mood.

The designer, by the intelligent use of an expressive symbol — an ornamental detail, an appropriately colored costume, a subtle change of light, an architectural motif, can interpret and intensify the essential character, mood, or geographical locale of a play. Symbolism, judiciously employed, can lend conviction and dramatic power to your puppet production.

Don't Be Afraid To Create!

Martin Stevens

It seems to me, one of the things we have to overcome in the matter of "creative puppetry" is a sort of built-in, automatic self-depreciation. We

"discover puppets," and someone's show impresses us so much that nothing will do but we also must do puppets, and so we start. But naturally

"we" can never be as spontaneous, as creative, as wonderful as "they" were in that starry and inspired performance, so we'll have to settle for what we can buy, what we can copy — anything to give off even an echo of that marvel we beheld. And of course regardless of the polish, the careful stitching, the Bohling lights and switchboard — yes, and even the engagements we get — it never quite makes the magic, even for us. For an echo, however many times repeated, is still only an echo.

Sometimes even the echo of the far off original inspiration is so exquisitely tenuous that it stymies the listener into inactivity, while still becoming more beautiful as it becomes more unreal. There's a gal who saw one of the professional companies when she was sixteen, and the magic happened, and she's been going to duplicate that wonder ever since. She's 32 now, and she's been working at it off and on all these years — has even built the show several times — but so beautiful is the vision and so mean does she consider her talents, she's never performed it — and there's a good chance she never will.

Now the fact is that none of us is without the creative faculty. George Latshaw pointed this out so well in his lecture on script writing: when we stand on the corner waiting for our spouse who doesn't show up, we create like crazy! Maybe in turn we create a feeling of magnanimity on our part, then an irritation at the erring one, then a feeling of martyrdom, then a rip-roaring mad, and finally the thought of maybe an accident, and hospitals, and bills, and insurance, and disaster — well, as George said, that's the creative faculty at work.

A "boy wonder" of a magazine editor took over an ailing publication some time back, and almost overnight circulation doubled. Reporters and pundits demanded of him, "You have no back-

ground of weekly magazine editing; how could you have struck the popular taste so immediately and thoroughly?" He replied, "I just put in the magazine what I like, and it seems a lot of other people like the same things."

How about your show? Has it got in it a lot of things you like — or is it full of things you have liked in someone else's show and so you figured they must be good? Walter Wilkinson's puppets weren't anything like Teschner's, but the show was his, and remembering it has showered goody on us for twenty years. Teschner's scripts weren't anything like Milovsoroff's, and Milovsoroff's presentation wasn't anything like Prock's, and Prock's whole effort is different from Burr's — but each of them did their own show, and coming uninformed into a darkened auditorium when the show was in progress, no one of them could be mistaken for even a copy of the other. And that's because they brooded over them, and contemplated them, and elected to do something which genuinely pleased them.

And you can, too. It just takes starting — an attempt at overcoming that built-in self-devaluation mentioned above. Don't misunderstand me to say there's "nothing to it." There's so much to the theatre that you and I won't compass it all in our lifetimes. But I don't refrain from any use of light because I don't understand electricity, and we needn't refuse to find out anything about theatre because Oliver or Lahr know more about it than we do. Entertainment is an art, endlessly complex, and it's great practitioners are to be salaamed and rejoined over. But they are not to be mimicked. We can't even mimic their process of creativity, because it's theirs. But we are ourselves, and we have our own, and it reflects us when we bring it out and it feels good to us.

What are you doing this season?

Carbons for Copy Cats

George Latshaw



Somewhere in these United States the lights will go out, and a glowing skeleton will dance in the dark. Old Bony Boy will dance, he will jig, he will wiggle — but nothing more. In desperation, the puppeteer will go to pieces! His success will be instantaneous. Before he can pull himself together, fifty-two other puppeteers will be "going to pieces" twice nightly in their own "original" versions of the act, and audiences will applaud them equally, thinking they are all the same person. In time, this fraternity of fall-apart puppeteers will probably wind up black, blue and broke. They will be struck with their carbons for copy cats.

If you have ever made copies on the typewriter, you will grip the gist. The original is crisp and clear; the first carbon is a little blurred; the second moreso; the last one is a hazy thing indeed. Clever though you may be, your copy is a fuzzy second-best.

Have you ever wondered what happened to those people who used to do imitations professionally? What were their names? They could do Bette Davis, Katherine Hepburn, Humphrey Bogart and Jimmy Cagney to a T. But where could they go, trying to act like someone else? Producers will cast Bette Davis, Katherine Hepburn, Humphrey Bogart and Jimmy Cagney. The imitator is a dead duck, and the puppet act which borrows heavily from the inspiration of another puppeteer is cheating himself out of any real success. Though you may be a hit in your own home town, imitation is a professional dead end.

"But," someone will butt innocently, "isn't imitation the sincerest form of flattery?" The imitated are not flattered, believe me! Their unpublished comments range from fuss and fume to violent invective — "Stole my

act" and "I'll sue!" Talking about this to an international star backstage at a Chicago theatre, the puppeteer sighed. "You beat your brains out trying to get something a little different, and after the public sees it, you play a town where some high school kid has lifted the whole routine." He was not happy about such forms of admiration.

What do you suppose gives us the irresistible urge to have an act just like so-and-so? Has modern advertising really bamboozled us into believing that a certain soap will turn us into Elizabeth Taylor (eyelashes and all!), or that studying "The Method" will make us another Marlon Brando, or that styling our puppets like Bil Baird's will give us his success? Are we so unsure of ourselves that we can only try what has proved successful for others? Or are we so empty that we have no personal point of view?

The Messers. Baird, Tillstrom, Walton and O'Rourke have carved a niche of fame with their distinctive talents. If we try to follow in their foot-steps up the ladder of success, we will find the NO VACANCY sign out on top. Their place is occupied. We must move our ladder to a different spot and work on a chink of our own. If these gentlemen could discover their place in the scheme of things, perhaps we can too, by discovering who we are — what do we think, how do we feel, what makes us unique? If we can phathom this mystery, our puppets may take on identities worth noting.

(TO BE CONTINUED)

Puppets and a Child Audience

Winifred Ward

Professor Emeritus, Northwestern University

Any play given for a child audience should be more than an hour or two of entertainment. Unless it is worth remembering, unless it really does something to a child, it is not much more than baby-sitting. As such, it is not worth the great effort that always goes into a play's production.

We all agree that first of all it must be a delightful experience for a child. We remember the joy of seeing a story live before us on the stage, of experiencing the fun, the release of feelings, the lift that comes from living for a brief time in a make-believe world.

But a good play always has meaning as well as entertaining qualities. It says something about people and human relationships which gives a child some insight into living. It does not necessarily have a moral, a message. Many good stories — such as "Alice in Wonderland" or "Mary Poppins" or "Winnie-the-Pooh" have no message at all. And if they do, the moral should not be stated in so many words. It should be a part of the structure of the play. Children want to judge for themselves what is right and fair, and a moral will never influence them in the least unless they get it because of their sympathy or their dislike for certain characters in the play.

In the conflict or struggle, it is important that the sympathy of the audience be always with the characters who are in the right. But wouldn't it be a good thing if, more often, the struggle came because of some weakness in the hero himself? The story of King Midas is a good example of a struggle within a man — and this is a greatly liked story. Or wouldn't it be well if more often the struggle were

not with an evil person but with circumstances in life?

High in the requirements of a puppet play for a child audience is its artistic value. In educational puppets, perfection is not an objective; but in a play done for an audience, especially by adults, it is very important. There should be great care in the making and manipulating of the puppets, in the plot, setting, lighting, music, and in the harmony of the whole production.

The weakness of most puppet plays is the script. Unless it is the adaptation of a fine story, it is often thin, inconsequential, insulting to the intelligence of any audience. Consider the stories that have lived: most of them concern great issues—the whole life happiness of an individual, as in "Cinderella," "Snow White," "Rumpelstiltskin." Or it may be the life itself of certain characters, as in "The Three Billy Goats Gruff" and "The Three Pigs." One cannot hope to write masterpieces, but unless he can learn to write well, it is far better to adapt stories that are masterpieces.

Hans Andersen's "The Nightingale" has a meaning every producer might well remember. The emperor, though he has been moved by the real nightingale, becomes enamored by an artificial nightingale so that he banishes the real bird from his land. People who work in theatre are constantly concerned with illusions. They use properties and costumes that are not what they appear to be—flimsy paper and gilt crowns, tin swords, ingenious but artificial sound and light effects. There is need to remember that through these illusions must come meaning that is real.

A good puppet show, no matter how short and simple, like the real nightingale sings from the heart. It arouses emotions honestly. It may be funny or beautiful or heroic, but it is always sincere. It brings delight to boys and girls. It says something significant

about human relationships, and it contributes to a child's artistic taste. A puppet show that does these three things justifies the love that children from time immemorial have had for this old and respected art.

Sarg Murals

Herb Scheffel

There is a pleasant bistro at 21 Van Dam Street, (at Spring Street and Sixth Avenue,) New York City, in lower Greenwich Village, called Renato's Restaurant — and it develops that it was once one of the late Tony Sarg's haunts, in the heart of the New York printing district.

Entering the restaurant from the basement tap room, we came across what the bartender called "three layers of Sarg Murals," one canvas tacked upon the other. Two had been removed from the upstairs restaurant and all three now rest in a typical English pub room, complete with high ceiling beams, stained a dark brown, red leather banquettes against the walls—mellow lights—another long, narrow, mural painted directly on the wall, and an autographed, framed color photo of Mr. Sarg himself.

This old English tavern atmosphere was probably what attracted Mr. Sarg to the restaurant — for years ago, before he began his fabulous career as a puppet show producer in America, he did shows on the second floor of the Old Curiosity Shop, in London.

The mural on view now was painted (upon questioning Renato personally during dinner) between 1938-39. The two earlier sets were executed around 1933-34.

The most recent mural depicts the members of the "21 Club" — a private

club composed of artists, printers and paper manufacturers, with similar interests, and tied together commercially in book or paper toy manufacturing, designing and illustrating. Sarg was prolific in these fields, and probably made many lasting friendships and contacts in these businesses — which were apart from his puppet producing business. The scene of the mural is a jungle, and every wild beast is depicted, humorously—in Sarg's animated illustrative style—with caricatures of each member in the 21 Club, as the head of the different animals. Renato said the club was formed around 1935-36, and each year it's members held an annual banquet in the dining rooms on the second floor. Though the club no longer exists—a few of the members still survive and occasionally drop by to talk about the old days.

Mr. Sarg's daughter, Mary, frequently dines at Renato's when she is in town. She conducts a gift shop, in the artists colony at New Hope, Pennsylvania.

For any visiting fireman, who would like to have a peek at the Sarg mural before dinner at Renato's may I recommend the delicious veal cutlet parmigiana — smothered with melted mozzarella cheese, on the dinner upstairs. (Ed. Note: NOT an adv.)

More About the 1956 Festival

FESTIVAL EXHIBIT

Romain Proctor

The exhibition of puppets at the 1956 Puppetry Festival was one of the largest and most varied ever shown. This exhibit was held in the lower lounge of Willard Hall on the Northwestern University campus. There were 461 puppets on display, as well as a large number of photographs, sketches, designs, properties and prompt books — many from out of the country.

The contemporary exhibit ran the whole gamut of puppetry: hand, string, rod and shadow puppets. They varied from tiny finger puppets to almost life size marionettes, with every type, size and shape in between. There were puppets made by small children from paper bags, paper mache and cloth. There were puppets made by the finest designers in North America—beautiful works of art. There were realistic puppets expertly jointed and finished; experimental puppets showing new approaches and abstract puppets reflecting the modern trends.

The Detroit Museum of Art sent a large and representative group of historical puppets from the Paul McPharlin collection. The Chicago Museum of Natural History exhibited several Chinese shadows and some fine Javanese Wayang Goleks. Mrs. Polak loaned a number of Tony Sarg figures. There were complete sets of Guignol and Punch and Judy characters. These older and foreign puppets gave tone and perspective to the whole exhibit.

The exhibition was well planned and mounted. Over neutral backgrounds a frame work of structural aluminum was erected from which marionettes were strung. Hand puppets were supported by neat standards and rod puppets by painted bases. This tended to divide the exhibit into categories.

For Festival Fans who want to see everything and who believe everyone should show his puppets, this was a most successful exhibition. It was truly a panorama of puppetry. For those who believe that an exhibit should be limited to a few examples, this showing probably appeared crowded and redundant.

We should add that there were two exhibits in advance of, and aiming to acquaint people with, the Festival. The first was a collection of Illinois puppets shown in the Chicago Public Library; the second was 165 puppets from "everywhere" displayed in the Evanston store windows. These exhibits were later removed to Willard Hall and were included in the Festival Exhibition. This huge exhibit (rather three in one exhibits) took a great deal of planning, letter writing, bookkeeping and sheer labor by the Evanston Junior League, especially Janet Miziner, Quinn Delaney, Nancy Watkins, Martha Vincent and, of course, Anne Thurman. The University staff was most cooperative. The Puppeteers of America and the Festival Fans are forever grateful to them.

DEERING LIBRARY EXHIBIT

Romain Proctor

Northwestern University sponsored an exhibition of historical puppets, books and puppetry art objects from the collection of Ellen and Romain Proctor. This exhibit was shown during the month of August in Deering Library for the University, the Puppetry Festival and the Children's Theatre Conference.

As the exhibit was to be shown in the Library the original intent was to feature puppet books and use the other material to enhance them. Many books had illustrations of the actual puppets to be displayed. The books were care-

fully chosen to show the wide range of puppet publications: antique books, books from twenty four countries, beautifully illustrated and printed books. But an interesting thing happened: the real puppets were so much more interesting that they "stole the show." The puppets were shown in twelve displays. Each case had explanatory cards and books were used with the puppets when possible.

The first display was a large map of the world with twenty seven small puppets from foreign countries superimposed upon it. Placards gave a brief history of puppetry and of the Puppeteers of America. Smaller cards filled in details.

Oriental puppets were grouped in three cases. One case contained eighteen Chinese Shadow puppets, with a shadow screen, so that part of the characters were visible and the remainder threw their shadows on the screen. Chinese hand puppets and books completed this display. Two other cases held puppets and books from Japan, Bali, Java, Siam, Turkey, and Greece.

Rod puppets were shown in one case. There were three knights from Sicily—one was an antique figure over five feet tall dressed in full armor. Two modern rod puppets were from Czechoslovakia. There was one antique figure from Northern France and another antique from Belgium. Other cases showed marionettes, hand puppets and shadows from Mexico and Europe. An English model theatre, with Victorian characters and scenery, was exhibited with these.

Early American puppets, one group dating from 1820, were interesting folk art — American primitives. Several figures were marionettes used by wagon show puppeteers. The hand puppets were from the Punch and Judy and Peter Hauntz families. There was a policeman head made from a circus tent quarter pole. There was a gibbet made by Henderson, who was

a crew member on the Monitor of Civil War fame.

More recent, and well made, puppets were by the late Remo Bufano, Martin Kaiser, Nicholas Nelson and Tony Sarg. There was only one puppet made by a living puppeteer — a handsome Punch by George Larsen.

Although not strictly puppetry, one case was devoted to a collection of Punch and Judy art objects. There were Staffordshire mugs, humidors and ornaments made as early as 1800. There were English brass door stops and knockers. An American mechanical bank that was made in 1874. The most commented on item was a bisque statue of a hand puppet booth with Polichinelle performing for an audience of children.

PUPPETS IN EDUCATIONAL TV

Dora Velleman

This discussion was led by Marjorie Shanafelt, Asst. Dir., University of Nebraska State Museum, Lincoln, Nebraska, and by Leo and Dora Velleman, Directors of Children's Programs, Station WKNO-TV, Memphis, Tenn.

Dora opened the discussion by interviewing Fignewton Frog, star of WKNO-TV, who, despite the fact that he is an authority on ETV, behaved rather badly. He wouldn't bow. . . he sulked. . . he yelled. . . although Dora did her best to get him to co-operate and 'create a good impression.' After he had finally taken himself off, the audience was advised that this technique of teaching was one which was very popular with the youngsters—for they identified themselves with the recalcitrant puppet, and enjoyed his misbehaviour vicariously, even while they virtuously denied that they would ever behave themselves in such a fashion! Leo appeared, and added a word or two on behalf of audience-participation (which is particularly desirable from an ETV standpoint,) and ended the discussion by answering

basic questions pertinent to ETV.

Marjorie showed us her 'Shanafelt Special' puppet kit, and told us the story of its presentation over KUOM-TV, as an experimental series in ETV. The series was publicized in advance for about four months, so as to build up audience, and when Marjorie took the air those children who had bought their kits were ready to work along with the program. As Marjorie demonstrated the technique of assembling the puppet, the camera picked up a twelve-year-old girl following her instructions, an 'identification' device that had only one drawback. . . the youngster couldn't hammer a single nail in straight! However, practice in this phase of puppet-making soon cleared up the problem, and the series progressed with increasing speed and great success. It was repeated, as an instructor's course, for teachers and interested adults, and was equally successful at this age-level. . . which certainly proves that people are not only interested in learning, but that they can be taught elementary puppetry via the television circuit.

MUSIC FOR PUPPETS

Elizabeth Merten

In her talk on "Music for Puppets," given on Tuesday morning in the Auditorium, Elizabeth Merten recommended that music with a small and delicate sound should be selected to accompany puppet-action. She stressed the importance of adequate and well-handled sound equipment and, referring to choosing records, said that she had found it always proved well worth while to cultivate the friendly interest of one particular sales clerk in one particular record store and always to contact that person for puppet-records. Elizabeth felt strongly that, except in the case of plays, it is always best to choose your record first and make the puppet afterwards. It gives inspiration in creating the perfect character

to go with the music and prevents that disappointment and frustration that we have all known after a long and fruitless search.

Short demonstrations of different kinds of puppet activity to music were given during the talk. George Merten gave his comical ladder-routine with two hand puppets ("those cute little men were like chip-munks," somebody said afterwards), fitting exactly the mood of the tiny piece of Shostakovich ballet-music which accompanied it. The Johnsons from Toronto showed us their marionette juggler performing in perfect time with simple musical beats, and Elsie Harrison from Niagara Falls showed her response to more complex rhythm with an attractive marionette Eastern dancer.

Elizabeth suggested that a very satisfying type of puppetry is to choose a piece of music that kindles your own imagination and try to translate what you imagine and feel about it into visual terms. In this fascinating field, you have complete creative freedom, and in illustration Bob Cunningham from Hamilton gave us an intriguing demonstration, using gloved hands, one black, one white, and coloured scarves to achieve sensitive patterns and expression of emotion. In talking of music with puppet-plays, Elizabeth said that it should be used, as in the live theatre, movies and television, to create mood and heighten dramatic effect, and added that it helps to break the monotony of inexperienced voices or perhaps an inexperienced script-writer. Extracts from the Merten Marionettes production of "Beauty and the Beast," prepared for the Stratford Festival, were played to illustrate these points. After a brief reference to music and songs for puppet-instrumentalists and puppet-singers, which should have plenty of light and shade and usually be of a humorous nature for purposes of caricature, the talk ended with a further recommendation to choose the music first, whenever possible.



PUPPET PARADE

(see photo section)

MARTIN STEVENS

Martin Stevens is still making movies, slide films, and other visual aids materials, but it's hard for a performer to give up hearing an audience respond to his efforts, so he is back "on the road" this season. He is headquartering in Closter, New Jersey, and enjoying playing for a whole new flock of sponsors, having not toured that part of the country since he did "The Goolibah Tree" for the Co-operative League of the U.S.A.

This is the famous "one-man-show," which means that Olga works with him on it, thus guaranteeing the audience more than its money's worth. And the responses from the local churches, schools, and women's organizations indicate that they are as susceptible to good entertainment in the east as they have always been where the Stevens's have played across the rest of the nation.

PROCTOR PUPPETS

I believe Martin Stevens says in his article that you would know a Proctor show if you walked in on it in the dark. Well, by the same token, you should know that these are Proctor Puppets . . . they couldn't be mistaken for Milovsoroff's for instance. . . that's why the Proctors are successful puppeteers, their puppets are their own, products of their own creative activity. . . they express what the Proctors want them to express. . . result. . . a charming Proctor Production.

What about your puppets? Have you created a style of your own or are you

DOROTHY RANKIN

Dorothy Rankin vies with Martin

Stevens and his "armful of puppets" in this issue by displaying a "lapful of puppets. Long an advocate of Celastic, Dorothy becomes more enthusiastic as the days go by and her demonstrations at Fest and elsewhere have created so many users that she should have a half interest in the firm of Ben Walters, Inc.

Have you tried Celastic? If not, it is time to get acquainted with that medium. More about it later.

CHILDREN AND PUPPETS

Can puppets hold their own against the onslaught of Wild West, mysteries, movies etc that are daily dangled in front of their youthful eyes via movie screen and TV? Ask the Detroit Institute of Arts who have instigated a regular program of puppet shows for children. Can any one doubt the fascination in the eyes of these youngsters, or the joy in the small boys eyes as he drops his ticket into the box in delightful anticipation of the joy to come? Puppet shows are for children and adults too. . . will your show meet their expectation?

Never in the history of the P. of A. has so much stress been put on the fact that your show must be tops if it is going to withstand the competition of other entertainment. The last two Festivals have been infested with various versions of the "copy cat" variety. What are you doing now to individualize your show? Have you joined the "copy cats" since Fest or did you receive some inspiration which fired your imagination and your creative ability to the utmost? What have you done since Fest that is new and different?





Martin Stevens



Proctor Puppets



Dorothy Rankin



Children and Puppets





Historic Puppets





Gallant Cassian

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HISTORIC PUPPETS

Historic puppets never cease to be an inspiration to the modern puppeteer. Pictured here is an unusually fine collection. Wood carving is an art that is fast disappearing in these days of plastic wood and celastic. . . and it is a joy to see these fine examples of an almost extinct art.

Note especially in the second picture the self portrait of Tony Sarg (the large figure in the center.) Sarg's figures were rarely carved.

Only at Festival or in Museums are you privileged to view puppets such as shown in this collection. A mighty fine reason for attending Festivals.

THE GALLANT CASSIAN

The Off-Broadway theatre scene in Manhattan was enlivened this season for five weeks during May and June by the addition of puppets to the bill offered by the Tempo Playhouse. Julie Bovasso, enterprising producer at Tempo, who calls her theatre "avant-garde" in spirit, decided to try her wings in the sphere of puppetry. She combined a production of Arthur Schnitzler's "The Gallant Cassian," which was written especially for puppets, as a curtain-raiser with the live theatre production of the French play, "The Maids," by Jean Genet. Miss Bovasso played the leading role of Solange in the latter production (and, incidentally, won an "Obie" — the new

Off-Broadway Award given for the first time this year — as the best Off-Broadway actress of the season.)

"The Gallant Cassian" was staged with hand puppets, which were designed and made by Shirley O'Donnol. This Graustarkian romantic tragedy tells the tale of a swash-buckling soldier, who steals the sweet-heart of his studious cousin and then kills the unfortunate lad in a duel fought over the lady. Puppeteers were Shirley O'Donnol and George Nelle. The script was adapted and the set designed by Martin Stevens.

Shirley O'Donnol has taught puppetry at the University of Richmond, Virginia, and is now working on the staff at Columbia Teachers College and taking drama courses. George Nelle spent several seasons at Louisa Mustin's Puppet Playhouse in Augusta, Georgia, and at present has his own puppet studio in New York City.

Shirley O'Donnol has now taken up residence in a large old-fashioned house in Closter, New Jersey. It might be of interest to note that the owner of this house, a copper designer who lives on the ground floor, is Bill Bufano, nephew of "Remo the Great."

The Tempo Playhouse feels that its experimental venture in puppets as "serious theatre" was quite successful and well received by the audience and may attempt a full-length puppet production in the future.

MEMBERSHIP RENEWALS

Vivian Michael

Once a year you receive, enclosed in your JOURNAL an orange "P of A Membership Renewal" card, complete with return envelope. This is an advance reminder that your membership is expiring sometime before the next JOURNAL is mailed.

Will you please help Rena and me by responding promptly? We date you one year from your previous date so you don't lose any time, even if you

send it in ahead. We gained 100 new members during Festival month this year and that means I can not send back August JOURNALS to all those who requested them. We estimate the number extra needed for the laggards who plead, "Send me my back JOURNALS, please," but it is expensive to over-estimate and embarrassing to under-estimate.

Please co-operate by sending your renewal on time!

Our Hosts for the 1957 Festival

Melvyn Helstien

(Since Melvyn Helstien, Chairman of the 1957 Festival at UCLA is a comparatively new member of the P of A, I asked him to tell us something of his work in the Theater Department of the University, and to keep us informed as to progress he and our sponsors are making. He does both adequately in the following article.)

I am currently an Assistant Professor of Theater Arts in the Department of Theater Arts at the University of California at Los Angeles. I am at present teaching a course in Creative Dramatics in University Extension in the San Fernando Valley which is also where my home is located. My regular departmental work consists of teaching acting and supervising the beginning acting classes in the department, teaching a course in children's theater, and a year course in puppetry. The latter has only been offered for a year, but in that time, the enrollment has grown considerably and at the end of last year, we did our first string-puppet show "The Table Rappers" by George and Maurice Sand.

At present, we have in our regular equipment, a touring, tubular steel marionette stage with a front and back bridge at a height of nine feet off the stage floor, the stage being three feet off room floor. This permits us, with traps in the stage floor, of using hand puppets from below, or trick effects from below. The stage is sixteen feet wide over-all, with a proscenium opening six feet high and expandable from twelve to fourteen feet in width. The stage has a depth of ten feet, and we work with twenty-four-inch puppets. The whole thing has been kept at third scale.

At this writing, we are in the process

of designing and building a switch-board with ten 250 watt auto-transformer dimmers which may be put on one of two master dimmers or be worked independently. Our second system which is also in the process of building will consist of an amplifier with mike and tape recorder inputs and the possibility of four speakers being played off of it.

The next design project will be for a touring hand puppet stage. However, much of the equipment for both stages will be interchangeable so that it may be used with either one. Because of the heavy production schedule of our department in most areas of the Theater Arts, (motion pictures, radio and television, and live theater) we have not yet produced a show for a paying audience. I find many production problems still need to be worked out—paramount of which, is script material for child audiences which will be our primary concern.

We have our own shop, equipped with metal storage cabinets, lockers for the students, a new jig saw with variable speed, a band saw, a new sewing machine, full-length mirrors for rehearsing marionette manipulation.

The Department hopes eventually to have shows going out on tour to the public schools and parks, as well as producing shows for our motion picture and television divisions. We hope, eventually, too, to have the shows built in the puppetry classes, but directed and designed by students in other classes in the Department with the actors being cast as any other of our productions, and then recorded for taped performances in our radio studios. The actual manipulation will be done by the students in the puppetry classes, or by students who have had

the class and wish to get the experience of touring.

UCLA, itself, is a beautiful and new campus -- having been started on its present sight in the late twenties. It is located in Westwood Village, a handsome residential and shopping area about twenty minutes from the Santa Monica beaches. The Department of Theater Arts is the center of theatrical activity of the many campuses of the University of California, combining within it, production units in Motion Pictures, Radio and Television and Theater. Our Motion Picture Division has had pictures exhibited at most of the major film festivals, and one of our students won an Academy Award for his Master's Thesis film.

There is, within the campus a beautiful new Art Building with a Museum attached, and a lovely Music Building with fine facilities for puppet productions -- a lovely intimate theater seating 528, and a fine Music Library.

The two major sponsoring organizations will be the Department of Theater Arts, University of California at Los Angeles, and Los Angeles Junior Programs. Los Angeles Junior Programs was organized to present fine entertainment to children in the Los Angeles area, two and a half years ago. It has, since then presented a film series which included the beautiful Danish film "The Steadfast Tin Soldier" and the Czechoslovakian "The Emperor's Nightingale." Last year they

presented in cooperation with UCLA a program once a month, consisting of four films, a play, a folk opera, a dance concert and a symphony concert for children. This year, they hope to add a puppet show to the program. This year, they have brought in two other universities, University of Southern California, and Immaculate Heart College, and they will bring programs to the UCLA campus and in turn will present some of the same programs at their campuses.

There is great interest by Los Angeles Junior Programs and by the thousands of children in the growing suburban communities of Los Angeles in programming for children. Puppetry incites tremendous interest in the city with the Department of Parks and Recreation maintaining a drama center called Shatto House, at which Rena Riddick, an old P. of A. member produces shows with children all year round.

The Los Angeles puppeteers are looking forward with great anticipation to further stimulation of interest in the community, and to themselves by having the Festival here.

John Zweers at the Pasadena Y.M.C.A. has done a fine job in bringing about some of this enthusiasm with his productions at the Y. I saw his variety show with youngsters from his groups at the Pasadena Art Fair this fall and they were enthusiastically presented.

Report on Transportation to L. A.

Olga Stevens

Consultation with several travel agencies discourages the chartering of vehicles to Los Angeles. First, the price is almost prohibitive because of the seven day lay-over (or five days) of the vehicle in L. A., and second, the schedule may not meet with the

individual tastes. However, it is possible, if reservations are made far enough in advance, for members to board the same plane, train or bus at the regular minimum fee and thus have the privilege and fun of traveling together.

For instance, here are the comparative prices on regular bus fares and chartered bus fares from Chicago to L. A. and return. Individual fare on a regular scheduled bus (round trip) is \$87.45, taking 59 hours in all and you have the choice of driving straight through or stop-over privileges for the two nights spent on the bus. But, a chartered bus, accomodating 37 people for 15 days (5 days going, 5 day lay-over and 5 days returning) costs \$2500.00, making the cost to each person \$67.50 plus the expense of hotels and meals for the ten days on the road. Figuring conservatively, say the latter costs \$100.00 making the total cost of the trip \$167.50. The chartered bus allows each person 60 pounds of baggage, travels 500 miles a day with stop-overs in Omaha, Cheyenne, Las Vegas and Salt Lake City — all picturesque places.

Chartered planes and buses would be equally expensive because of the long lay-over in Los Angeles. Below are some regularly scheduled individual train and plane fares plus, the traveling time, for your consideration.

Individual train fare from N. Y. to L. A. (round trip) by coach is \$149.52 plus 10% tax, taking 60 hours. First class is \$213.92 plus 10% tax, plus a roomette at \$43.55, taking 60 hours. From Chicago to L. A. (round trip) by coach is \$94.70 plus tax, and first class

\$132.80 plus 10% tax and roomette, taking 40 hours.

Plane fare from N. Y. to L. A. first class (round trip) is \$301.90 plus 10% tax, and Coach fare is \$260.00 plus 10%, -- both good for 30 days and return trip can be made from L. A. or San Francisco. First class passage takes 9 hours and Coach 12 hours. Plane fares from Chicago to L. A. first class — \$218.10 plus 10% and Coach — \$152.00 plus 10% taking 6 to 8 hours. All planes allow 40 pounds of baggage free with excess baggage costing 57 cents a pound from Chicago and 79 cents a pound from New York. There are husband-and-wife rates on first class planes on Monday, Tuesday or Wednesday only, fare and a half. Meals are not served on the Coach planes, but one can take a box lunch.

To sum it all up, it looks like the cheapest and quickest way is to fly, unless one has the time to take the bus or drives one's own car, which brings us to the only alternative — drivers who want passengers and passengers who want drivers. If you are either one, notify Anne Thurman, 2308 Park Place, Evanston, Ill. or Olga Stevens, 323 High St., Closter, N. J. and we'll get you together.

This report is by no means to be considered final — Olga will report additional findings in next issue!

Effort Will Do It

George Merten, Pres.

"If something is worth having it is worth working for" is about as worn a cliché as you could find in a year of searching. While the phrase is over-worked the sentiment is none the less true. Related to the P. of A. I think we all of us feel it to be especially true. During the past few months several

means of raising extra finances for the P. of A. have been introduced. Some of these were seen at Festival such as the Store and Christmas Cards, etc. These projects, to be successful, require "effort." The people who put forth this effort and work to make the P. of A. a worth-while organization are

making a contribution that no amount of dues raising can equal. Obviously the P. of A. requires a certain amount of money to keep going and continue such services as the JOURNAL and the Festival, but I firmly believe that the membership as a whole would get far more satisfaction and feel more pride in belonging to the organization if they contributed by effort rather than by merely putting hand into pocket for the extra money. Participation by the majority rather than the few is the surest way to build and strengthen any organization.

How, then, can the individual member assist the P. of A. through effort? There are several ways. If those who can will produce saleable material for handling by the new P. of A. store they will be making a valuable contribution,

since P. of A. retains 20% of the proceeds. You may not normally make things for sale, but the effort will be appreciated. Others can, of course, assist by buying from the store whenever possible and also by bringing the merchandise to the notice of others. Then again, everybody in the organization can make the effort to get new members. This not only increases the treasury, but also the strength of P. of A. In addition everybody can direct some effort into thinking up ideas for the betterment of P. of A. generally. Let us all put our backs into it. The amount of effort we put forth will reflect our pride in the organization. Let us re-word the cliché into "If the P. of A. is worth having, it is worth working for!" Who is with me?

New Membership Honor Roll

696 Members as of September 1, 1956

683 Members as of November 1, 1956

Is your name on this Honor Roll? Write your name on the back of the Invitation to Membership or notify Rena Prim that you are sending a new membership.

Let's pick up the loss and make the numbers soar by next time! How about a membership as a Christmas present?

George Merten—5, John Zweers—4, Alan Cook—2, Bernard Kluysken—2, Nancy Staub—1, Herb Scheffel—1, Burr Tillstrom—1, Barry Campbell—1, Dorothy Rankin—1, James Gamble—1, Allan and Spence Gilmore—1, Marge Kelley—1, Edythe Benson—1, Dorothy Hayward—1, Jean Wiksell—1, Althea Rozeboom—1, Claire Zeidleman—1.

Use Your Membership Folder

Get a New Member Today

We Didn't Raise Dues, But ---

At the Evanston Festival we voted to not raise dues. Many of us felt that the present amount was fair and sufficient. However, the P. of A. does need money for operation! We who voted against the raise felt there were less painful ways and means of raising the money needed.

The venture into the Christmas Card business not only gives you the opportunity, for the first time, of buying "puppety" Christmas cards designed by P. of A. artists, but the sale of these cards makes money for

the P. of A. The artists derive no profit. The cards are equal or superior to others that sell for the same price. See directions on last page for ordering. See last issue for pictures of each design.

Likewise the PUPPET STORE (see last page) gives you a chance to secure the materials you need, and each article you purchase nets a profit for the P. of A.

We'd like to add the articles you have for sale to the advertised list. Write to the JOURNAL for particulars.

See Puppet Store Advertisement Last Page

New Theater Arts Curator

Gil Oden, formerly director of the San Angelo, Texas, Community Theater, is the new Curator of Theater Arts and Puppetry at the Detroit Institute of Arts.

He replaces Adolph S. Cavallo, who resigned the position which he had held for two years to become Assistant Curator of Textiles at the Boston Museum of Fine Arts.

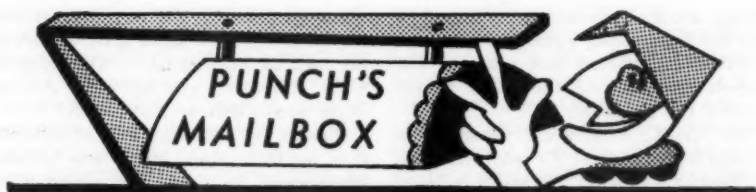
Mr. Oden will be in charge of The Detroit Puppet Theater project co-sponsored by The Art Institute and The Detroit News as well as supervising the Institute's extensive theater arts and puppetry collection.

Mr. Oden received his bachelor of arts degree in drama from Trinity University, San Antonio, Texas, in 1950

and his master's degree in theater in 1954 from the University of Denver, Colorado. He has six years experience as teacher of speech and drama and director of dramatic activity for adults and children and is the author of a children's play produced for the Denver Junior Entertainment Series, the Salt Lake City Children's Theater Conference, and for 20 performances by the Huntington, West Virginia, Junior League.

The new curator's first Detroit assignment was connected with The Detroit Puppet Theater's first show of the season "The Sleeping Beauty" and "Marionette Varieties" by the Proctor Puppets, of Springfield, Ill., on October 13.

Order Your Christmas Cards Now



Rod Young—Punch's Mailbox, Box 14, University of Richmond, Virginia

Punch skillfully scaled the side of his booth and adjusted his television antennae to assure proper reception for the multitude of puppets tramping the TV boards. Every time we turn a dial we find the Baird marionettes or hand puppets popping into view. No tranquil moments for Bil, Cora, their staff of thirteen, and their 1,500 member puppet family. They jump from club dates to TV spectaculars to gigantic stage shows as fast as you can say Natalie Hackenschmidt.

Many puppeteers, critics and plain old people enjoyed the Baird's Marionette Theatre performances at the Playhouse Theatre during August in New York. We previously reported their giant ads and photos in the NEW YORK TIMES but didn't mention a grand feature article in the HERALD TRIBUNE, August 26, "Dolls Are For Adults, Too." The Steve Allen TV show has highlighted these prolific puppeteers several times in recent months and in early September they were headliners on the Vic Damone program. Their perky turtle puppet, voiced by Arnald Stang, was featured with Ray Bolger on Sunday, October 21. An advertising musical show touring the large cities called "Three For All" utilizes a Baird puppet.

An appealing one-woman children's show is offered by Shari Lewis, puppeteer, story teller and vocalist on WPIX, New York. VARIETY reports "She's a talented miss, keeping things lively and gay for her half hour stint."

A large advertisement and a feature picture of "Kukla, Fran and Ollie"

jumped from the pages of the NEW YORK TIMES when KFO returned this fall for their ninth video year. The review in VARIETY was warm and friendly, a reflection of the show itself. Color photos built around the article "Where Dragons Come From," appeared in a mid-October TV GUIDE magazine. Burr Tillstrom for the first time gave details on the elaborate but magical nothings used to create our old friend, Ollie, who has so far worked his way through two sets of skins!

Partners Frank Paris and Ted Lewis presented their puppets in a Punch and Judy show on Channel 2, New York, September 2. Frank recently began teaching an adult workshop in puppets and marionettes presented during the fall semester at NYU's Division of General Education. Lucky New Yorkers. Frank and Ted will do puppets on the Empress of Scotland, a Caribbean cruise, from February 9 to February 29. Lucky puppeteers.

A late TV report, but an interesting one, beginning July 27 on Channel 2, New York, "Lamp Unto My Feet" featured a playlet, "Puppets and People," by Robert Higgins. Dancers Bambi Lynn and Rod Alexander played the two puppets with convincing marionette movements. The story opened with actual puppets, built by Otto Kunze, and then shifted to the live figures enacted by the dance team. The story concerned the frustrated romance of two puppets, she made of the finest oak and he of pine wood.

Paul Ashley, well known New York TV puppeteer, recently introduced a

moppet show of cartoons and film fare with his fascinating puppet characters. VARIETY suggested that more of the puppets and less of the films would improve the program.

Max Croft, Brunswick, Georgia, is keeping busy on local TV while attending Mercer College. He spent a busy summer and for one thing was constructing a side-show Barker for film commercials this fall.

Elizabeth Merten returned to the airwaves on October 1, at 5:30 p.m. station C.B.L. as the "Music Picture Lady" and her puppets are frequently seen on TV on Sunday afternoons in "Junior Magazine." This is, of course, up Canada way. Canadian televiewers also continue to delight to John and Linda Keogh's shows "Maggie Muggins" and "Mr. O" on C.B.L.T. Thursday afternoons at 5:00 and 5:15.

Richmond, Virginia's WRVA-TV started a daily half hour "Just Kids" show in October, giving Rod Young and puppets a chance to thrive. With Sassafras the wood sprite serving as co-MC of the show, 5:30 to 6:00, Rod also has a chance to activate a host of hand puppets inhabiting the make-believe Rainbow Valley. Rod keeps Punching along in other directions too, with teaching Puppetry at the University, art study, and outside school and party shows galore. University students produced a special World University Service program on Nov. 6 and a special "Nativity" performance for early December. In Richmond, at any rate, October was Cub Scout "puppet month," and the exhibit of Caroline Lutz' wonderful puppet collection at the Valentine Museum was a fine drawing card, especially when she and Rod collaborated on special demonstrations and talks.

That takes care of the TV news in Punch's Mailbox. Punch suggests that if you are doing TV yourself or happen to see any interesting use of puppetry on TV, drop us a line, a card will do, so that others may know. For instance,

there is a novel TV commercial film for wine that we can't fully report on for lack of information. The puppets, fully animated, are terrific. Anyone know about this or any others?

Picking up odds and ends of information, we understand that Herb Scheffel vacationed in July and August as excess baggage and club date electrician for the Trotter Brothers on tour through Toronto, Montreal, Vermont, New Hampshire, Massachusetts and Connecticut and had quite a hectic and adventurous spree.

A 10 minute Lotte Raininger film with animated paper silhouettes has been released by Contemporary Films Inc., 13 East 37th Street, New York City, that is grand for children and sensitive adults. S. V. Obratsov, prize-winning puppeteer of Russia, showed his "An Unusual Concerto" in his own puppet theatre this summer. It was witty, stylish, broadly satirical and enormously successful as a two hour show.

The Book Department. A book by Bernice Carlson, ACT IT OUT, has just been published and contains puppet play material. It's published by Abingdon Press. The book KEEN TEENS, 101 WAYS TO MAKE MONEY, by Stockie Allen, published by Emerson Books Inc., New York, published in 1955, has on page 70 a story on making money in puppetry by Rex Castle of Los Angeles, Tony Sarg and Mary Chase of Chicago. Sounds interesting, yes? But who is Rex Castle? Anyone know? Also, the book A CENTURY of PUNCH CARTOONS, Simon and Schuster, may interest you, especially page 169 with a very funny marionette cartoon.

The 1956 British Exhibition, held in London from October 29 until November 10, emphasized the birth of Benjamin Pollock, the last of the famous Theatrical Print and Juvenile Drama Publishers. It was held at Shoreditch Town Hall, quite near the original site of Pollock's shop at 73

Hoxton Street. In Edinburgh, the Lee Puppets of Miles Lee and Olivia Hopkins are preparing a new "Aladdin" for the Christmas season. Miles is writing a book dealing with puppet theatre production and manipulation. Jan Russell has been proofreading his latest, *THROUGH WOODEN EYES*, to be published by Faber and Faber, in which he tells of the Hogarth Puppets' South African tour and of puppets seen at Marseilles, Naples, Nantes and Nohant, home of George Sand, where her century old puppets are preserved.

We hope that Muriel Lanchester is well again and re-active with the Lanchester Marionettes. Their ever-popular film, "Magic Strings," is always popular fare for British cinema audiences. Interesting to note that the film is being shown on a number of ocean liners and that the British Council has purchased 15 copies for their overseas centres. Moreover, it will be shown in Belgium and Luxembourg and agreement has been signed for European television. Ron Fields Marionette Theatre reopened in October with performances of "The Enchanted Hour" in Highgate, London.

An interesting new brochure comes from Lewis Parsons who is featuring "Pedro and His Pets" as his new show. Lewis is on a six months tour through Oklahoma and Texas pulling a 31 foot trailer and has our best wishes in this manoeuvre! Lew's "Pedro" show is a Mexican version of the "Bremen Town Musicians."

Word from upper New York State brings news that Jane and Ron Herrick have a wonderful season lined up and are currently producing their original "The Prince and the Mermaid."

Birmingham, England, was the site of a three day puppet Guild exhibit starting November 15. American puppeteers will surely want to accept an invitation of Frank Worth for a visit should they venture towards Great Britain. The Worth's have been hosts to the Proctors, Gilmores and more

recently, Michael O'Rourke.

The Pixie Players were mistakenly reported in the May-June Mailbox as being currently a permanent marionette theatre in New Orleans. We are advised by Maribeth Spottswood that we were wrong in giving that title credit to the puppets of Nancy Lohman Staub, who is, however, strongly active with her puppets in that city where the Pixie Players were once situated. The Players were the creations of Mr. Sidney Kittinger, now Art Director of Motion Picture Advertising Inc. in Mobile, Alabama, and operator of Kittinger's Puppets, which has been a well-loved feature of the Veaux Carre for ten years. Mrs. Spottswood and Becky Smith, who operated the Pixie Players, are currently going to town in Mobile where, with the assistance of Emily Whiteside and Ann Clisby and many talented teen agers, they are pulling strings and gaining much good publicity. All P. of A. members are invited to visit the Mobile puppeteers when in the vicinity. Thanks, Mrs. Spottswood and we appreciate any corrections!

The summer issue of the magazine, PROGRAM, official publication of the J.P. Association had a nice write-up on Dorothy Rankin and a picture of her Can-Can marionettes. Skating champion, Robin Nelson, who works marionettes into his miniature ice revue often, when last heard from was knocking them cold and receiving "sensational" tributes from the press while appearing at the Hotel Schroder in Milwaukee, Wisconsin.

Sticking to the night club field, Vic Charles was a hit member of a show at the Beverly Hills, Newport, Kentucky, this fall. VARIETY said: "Vic Charles, clever puppeteer, does a lot of fast footwork in pulling the strings on minstrel, trapeze, clown, monkey and femme ice skating characters. A pleasing twelve minutes, with noticeable changes from his previous engagement." At the Prince of Wales, London,

VARIETY reports: "Sid Krofft, from the U. S., has a fascinating array of puppets which he manipulates skillfully in audience view. A skeleton dance high-spots the performance." Jim Menke please note. And at the Alhambra-Maurice Chevalier, Paris, "Georges Lafaye Co. brings their uncanny puppet shenanigans to this immense stage and house for a solid interlude. Offbeat entry from the Left Bank caves is just as effective in this big pop house, with an abstract ballet, one a group of animated newspapers acting out a daily tragedy and a highly satirical parody to Stan Freberg's "John-Marsha" as a disembodied feather boa and top hat act out a love scene."

Sorry to hear Joanne Sprinz, Evanston, was in Hospital. Hope no more of the Evanston group were affected by the Festival that way. Margarethe and Bill Buxton keep always busy in that town and are looking forward to next summer and a trip to Norway. Judith Gore, Junior member of Winnetka, has started her show season successfully. She's a friend of Annikki Sundquist who helped her family adopt two Finnish children. Annikki may still be in India and wouldn't it be grand to have a JOURNAL article from her about overseas puppets.

HOLIDAY magazine in August pictures "small Neapolitans (who) never tire of Punch and Judy who nearly always are performing somewhere in town." And THEATRE ARTS for September had a note about the Children's Theatre Conference and our Chicago Festival on page 93. Della Bird, assisted by Mrs. John Herm, did an hour show for the Missouri Slope Rural Teachers Institute at Dickinson State Teachers College on October 4. They received excellent newspaper publicity and Della keeps busy teaching plus leading a fine group of youngsters making hand puppets for "Pete the Purple Mouse."

The Proctors have the distinction of

having played 2,256 performances in the Music Hall Theatre, Vandervoorts, St. Louis, Missouri. Wow!

Our amazing President, George Merten, successfully tied the strings on the last Canadian Festival of the year and the first to be held in Northern Ontario. It was what George calls an area-festival and the main part of the groups involved were from gold, nickel and silver mining towns. It was enjoyable and successful and became the fourth annual Festival to be held.

All of a sudden Jim Menke teamed up with Addis Williams of Shreveport, La., and they are touring the Southeast states for the School Assembly Service. Never an easy schedule on the school assembly circuit — they often play three shows a day at different schools, but along with "Hansel and Gretel" they are finding fun, adventure and gingerbread. They are working their way up the coast from Florida and, whoops, reach Richmond by Christmas.

Slipping back to September, included in a film program at the Museum of Modern Art, New York, celebrating a "Danish Evening," a charming puppet film of the classic Hans Anderson story, "The Steadfast Tin Soldier," was shown as produced by the Danish Culture Film Productions to mark the 150 anniversary of his birth.

Looking ahead to February 2, another beautiful fairy tale by Mr. Anderson, "Song of the Nightingale" adapted to music by Igor Stravinsky, will be produced with Chinese puppets conceived by Max Leavitt as part of an integrated program of six happy concerts for children by the Little Orchestra Society at Hunter College Assembly Hall, New York. Gayle and Doug Anderson have been members of the regular cast of "Big Top" CBS show — Saturdays at 12 noon since Aug. 1, appearing regularly as the "Masked Magician" and his assistant. Doug is also subbing for the "Magic Clown" on T. V. while Dick Du Bois is hospitalized. Their shows are always

the greatest.

Thousands viewed the daily hand puppet shows at Santa's Workshop, North Pole, New York, near Lake Placid. For three wonderful months Lea and Gia Wallace were the hands behind all this creativity. Now they are happily back into full swing and schedule with classes at their Village Dance and Puppet Center in New York City. At the Club Cinema, 430 6th Avenue, starting October 27, they started their full season of Saturday shows at 3 p.m. and on December 1 were showing "Petroushka" and December 8 "Adventures in Space."

Alan Cook went back to California from Evanston via New York. The long way home. He enjoyed visits with many Eastern puppeteers on the way. Another lengthy traveller was Jero Magon who left Festival in August and didn't get back to New York until November. We were glad to see him

in Richmond on the way back from travels that took him as far as a visit with Marjorie Batchelder in New Mexico, Rena Prim in Texas, and most important, locating a new studio-workshop in Miami where he will set up permanent headquarters by December and take the town with his exciting paintings and puppets.

Don Gilpin will be working on M.A. degree at Ohio State and televiewers in the area better get set for happy times if Don and Ruth have anything to do with it! In Oxford, Ohio, William Ireland Duncan, that's Bill, has a heavy load of children's theatre plays underway and they are, as always, wonderfully received.

Rod Young

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